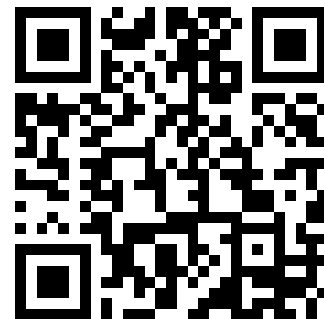


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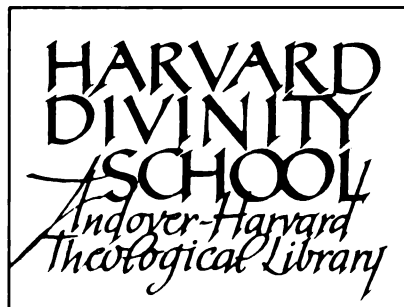
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1856









ANTHEMS,  
AND  
HYMNS SET TO MUSIC,  
FOR  
SABBATH MORNING, ORDINATIONS, DEDICATIONS,  
THANKSGIVING, ETC.

---

BY AUGUSTUS KREISSMANN.

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BOSTON:  
PUBLISHED BY A. N. JOHNSON, 90 TREMONT STREET.

1856.

# PREFACE.

The pieces contained in this work, are all compositions of the author. The music in every instance, is *written* expressly for the words, and is not, as in many published anthems, arranged from music originally intended for entirely different words. It is believed the anthems will be found much more expressive of the true meaning of the words, than it is possible for any mere arrangement to be.

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1856

# KREISSMANN'S ANTHEMS.

“Bless the Lord, O my soul.”

**Allegro Moderato.**  
**TENOR.**

$\text{♩} = 116.$



Bless the Lord, O my soul; and all that is with - in me, bless his ho - ly name. Bless the Lord,

**ALTO.**



**SOPRANO.**



Bless the Lord, O my soul; and all that is with - in me, bless his ho - ly name. Bless the Lord,

**BASE.**



# “Bless the Lord, O my soul.” Continued.

*Cres - cen - do. ff Rallent Dim. mf*

O my soul, and for - get not all his ben - e - fits, Who for - giv - eth all thine in - i - qui - ties,

*Cres - cen - do. ff Rallent. Dim. mf*

O my soul, and for - get not all his ben - e - fits, Who for - giv - eth all thine in - i - qui - ties,

*p ff*

who heal - eth all, who heal - eth all thy dis - eas - es, who re - deem - eth thy life from de - struc - tion ;

*p ff*

who heal - eth all, all thy dis - eas - es,

*p ff*

who heal - eth all, who heal - eth all thy dis - eas - es, who re - deem - eth thy life from de - struc - tion ;

*p ff*

who heal - eth all, all thy dis - eas - es,



# “Bless the Lord, O my soul.” Concluded.

5

*pp* *Sempre.* *pp* *p*

Who crown-eth thee, who crown-eth thee with lov - ing kind - ness and ten - der mer - cies, who crown-eth

*pp* *Sempre.* *pp* *p*

Who crown-eth thee, who crown-eth thee with lov - ing kind - ness and ten - der mer - cies, who crown-eth

*Cres* - - - - - *do.* *ff* *Rall. Dim.*

thee, who crown-eth thee with lov - ing kind - ness and ten - - - - der mer - - - - cies.

*Cres* - - - - - *do.* *ff* *Rall. Dim.*

thee, who crown-eth thee with lov - ing kind - ness and ten - - - - der mer - - - - cies.

# "Blessed is he that considereth the poor."

*ss. Moderato.*

*p* Bless - ed is he that con - sid - er - eth the poor; the Lord will de - liv - er him in

*p* Bless - ed is he that con - sid - er - eth the poor; the Lord will de - liv - er him in

*p* Bless - ed is he that con - sid - er - eth the poor; the Lord will de - liv - er him in

*p* Bless - ed is he that con - sid - er - eth the poor; the Lord will de - liv - er him in

*p* time of trou - ble, The Lord will pre - serve him and keep him a - - live; and

*p* time of trou - ble, The Lord will pre - serve him and keep him a - - live; and

“Blessed is he that considereth the poor.” Concluded. 7

he shall be bless - ed up - on the earth, The Lord will strength-en him up -

*Rall.* *p*

he shall be bless - ed up - on the earth, The Lord will strength-en him up -

*Rall.* *p*

The musical score for the first system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Rall.' and the dynamics are marked 'p'. The lyrics are: 'he shall be bless - ed up - on the earth, The Lord will strength-en him up -'.

on the bed of lan - guish - ing, Thou wilt make all his bed in his sick - - ness.

on the bed of lan - guish - ing, Thou wilt make all his bed in his sick - - ness.

The musical score for the second system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The lyrics are: 'on the bed of lan - guish - ing, Thou wilt make all his bed in his sick - - ness.'

# "The Lord is merciful and gracious."

*Moderato.*  $\text{♩} = 104.$  *p*

The Lord, the Lord is mer - ci - ful and gra - cious, slow to an - ger and a - bund - ant in mer - cy; He

The Lord, the Lord is mer - ci - ful and gra - cious, slow to an - ger and a - bund - ant in mer - cy;

*Cres.* *p*

will not al - ways chide, nei - ther will he keep his an - ger for - e - - ver. He hath not dealt with us af - ter our

nei - ther will he keep his an - ger for - e - - ver. He hath not dealt with us af - ter our

# “The Lord is merciful and gracious.” Continued.

9

*Rall.* *Cres.*

sins, nor re - ward - ed us ac - cord - ing to our in - i - qui - ties. For as the heav - en is high a - bove the

*pp*

*Rall.* *pp* *Cres.*

sins, nor re - ward - ed us ac - cord - ing to our in - i - qui - ties. For as the heav - en is high a - bove the

*p* *Cres.*

earth, so great is his mer - cy to - ward them that fear him, as far as the east is from the west, so

*p* *Cres.*

earth, so great is his mer - cy to - ward them that fear him, as far as the east is from the west, so

2



# "The Lord is merciful and gracious." Continued.

*Rall.* *Andante.* 116.

far hath he re - mov - ed our trans - gress - ions from us. Like as a fa - ther pit - i - eth his chil - dren,

*Solo.*

far hath he re - mov - ed our trans - gress - ions from us. Like as a fa - ther pit - i - eth his chil - dren,

*Solo.*

so the Lord pit - i - eth them, pit - i - eth them that fear him, like as a fa - ther pit - i - eth his chil - dren, so the Lord

so the Lord pit - i - eth them, pit - i - eth them that fear him, like as a fa - ther pit - i - eth his chil - dren, so the Lord

# “The Lord is merciful and gracious.” Concluded. 11

*pp* *Moderato.*  $\text{♩} = 100.$

pit - i - eth them, pit - i - eth them that fear him. For he know-eth our frame, he re - mem - ber - eth that we are

pit - i - eth them, pit - i - eth them that fear him. For he know-eth our frame, he re - mem - ber - eth that we are

*Cres.* *Dim.*

dust, he know - eth our frame, he re - mem - ber - eth that we, . . . . . that we are dust.

*Cres.* *Dim.*

dust, he know - eth our frame, he re - mem - ber - eth that we, . . . . . that we are dust.

# "All nations whom thou hast made."

132.  
Allegro Moderato.

All na-tions whom thou hast made, shall come and worship be-fore thee, O Lord, and shall glo - ri - fy thy

and shall glo - ri - fy thy name,

All na-tions whom thou hast made, shall come and worship be-fore thee, O Lord,

and shall glo - ri - fy thy

name, and shall glo - ri - fy, shall glo - ri - fy thy name. for

for thou.... art great.... and doest won-drous things,

name, and shall glo - ri - fy, shall glo - ri - fy thy name. for

# “All nations whom thou hast made.” Continued.

13

thou.... art great, and doest wondrous things, and doest wondrous things.

for thou... art great, and do-est wondrous things. thou art God a-

for thou... art great,... and doest won - drous things. thou art God a-

thou.... art great.... and doest won - drous things, for thou... art great,... thou art God a - lone,

*Rall.* *p* thou art God a - lone. *p Andante.* 92. Teach me thy way, O Lord, O Lord, teach me thy way, O Lord, I will

lone, thou art God a - lone. *p Andante.* lone, Teach me thy way, O Lord O Lord, teach... me thy way, O Lord,

*Rall.* *p* thou art God a - lone. *pp* I will

# "All nations whom thou hast made." Continued.

walk in thy truth... I will walk in thy truth: u-nite my heart to fear thy name, u-nite my

*pp* I will walk in thy truth... u-nite my heart to fear thy name,

walk in thy truth... I will walk in thy truth: u-nite my heart to fear thy name, u-nite my

*Cres.*

*Dim.* *Tempo primo.* heart to fear thy name. I will praise thee, O Lord my God with all, with all my heart, and I will glo-ri-fy thy name for-

*Dim.* *Tempo primo.* heart to fear thy name. I will praise thee, O Lord my God with all, with all my heart, and I will glo-ri-fy thy

*Cres.*



## 15

name, and I will glo - ri - fy thy name, and I will glo - ri - fy thy name for - e - ver - more, for - e - ver - more, A - men, A - men.

name, and I will glo - ri - fy thy name, and I will glo - ri - fy thy name for - e - ver - more, for - e - ver - more, A - men, A - men.

and I will glo - ri - fy thy name, and I will glo - ri - fy thy name for - e - ver - more, for - e - ver - more, A - men, A - men.

more, and I will glo - ri - fy thy name, and I will glo - ri - fy thy name for - e - ver - more, for - e - ver - more, A - men, A - men.

# "The Lord is gracious."

*Andante Moderato.* *Solo.* *pp* *88.* *p* *Tutti.*

The Lord is gra-cious and full of com-pas-sion, slow to an-ger and of great mer-cy, The

The Lord.. is gra-cious and full of com-pas-sion, slow *Solo.* to an-ger and of great mer-cy, *Tutti.*

slow to an-ger and of great mer-cy, The

*Rall.*

Lord is good to all, to all, and his ten-der mer-cies are o-ver all his works.

*Tutti.* The Lord is good to all, and his ten-der mer-cies are o-ver all his works.

*Tutti.* The Lord is good to all, and his ten-der mer-cies are o-ver all his works.

Lord is good to all, to all, and his ten-der mer-cies are o-ver all his works.

# “The Lord is gracious.” Continued.

17

*mf*

All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee.

and thy saints, thy saints shall bless thee.

and thy saints, thy saints shall bless thee.

*mf*

All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee. They shall speak of the glo-ry of thy

and talk..... of thy power..... his

to make known to the sons of men his

his

king - - dom, And talk of thy power..... to make known to the sons of men his

# “The Lord is gracious.” Continued.

*Rall.* *A Tempo.* *Solo.*

migh - ty acts, and the glo - rious ma - jes - ty of.... his king - - dom. Thy king - - - -

migh - ty acts, and the glo - rious ma - jes - ty of.... his king - - dom. Thy king - dom, thy

migh - ty acts, and the glo - rious ma - jes - ty of.... his king - - dom. Thy king - dom, thy

migh - ty acts, and the glo - rious ma - jes - ty of.... his king - - dom.

- - - dom is an ev - er - last - ing king - dom, and thy do - min - ion en - dur - eth through-out all gen - e -

king - dom is an ev - er - last - ing king - dom, and thy do - min - ion en - dur - eth through-out all gen - e -

king - dom is an ev - er - last - ing king - dom, and thy do - min - ion en - dur - eth through-out all gen - e -

en - dur - eth through-out all gen - e -

# “The Lord is gracious.” Concluded.

19

*Tutti.*

ra - tions. Thy king - dom, thy king - dom is an ev - er - last - ing king - dom,

ra - tions. *f* *Tutti.* is an ev - er - last - ing king - dom,

ra - tions. *Tutti.* is an ev - er - last - ing king - dom,

ra - tions. Thy king - dom, thy king - dom is an ev - er - last - ing king - dom,

*Cres.* *Dim.*

and thy do - min - ion en - dur - eth through-out all gen - e - - ra - - - - tions.

en - dur - eth through-out all gen - e - - ra - - - - tions.

and thy do - min - ion en - dur - eth through-out all gen - e - - re - - - - tions.

and thy do - min - ion en - dur - eth through-out all gen - e - - ra - - - - tions.



# "Another six days work is done."

**76. Moderato. Solo.**

1. A - noth - er six days work is done; A - noth - er Sabbath is be - - - gun, Re - turn, my soul, en -

**Solo.**

2. This heavenly calm with - in the breast, The dear - est pledge of glo - - rious rest, Which for the church of

**Cres. Dim. Tutti. Cres.**

- joy.. thy rest, Im - prove the day thy God has blest; O that our tho'ts and thanks may rise, As grate - ful in - cense to the

**Cres. Dim. Tutti. Cres.**

God remains, The end of cares the end of pains, With joy, great God thy works we view In va - ried scenes both old and

**Solo.**

# “Another six days work is done.” Concluded.

21

*p* *Rall.* *p*

skies, And draw from heav'n that sweet re - pose Which none but he who feels it knows ; 5. In ho - ly du - ties

*p* *Rall.* *p*

new, With praise we think on mer - cies past, With hope we fu - ture pleasures taste ; 5. In ho - ly du - ties

The first system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics markings are *p* (piano), *Rall.* (Ritardando), and *p*. The lyrics are: "skies, And draw from heav'n that sweet re - pose Which none but he who feels it knows ; 5. In ho - ly du - ties" for the vocal part, and "new, With praise we think on mer - cies past, With hope we fu - ture pleasures taste ; 5. In ho - ly du - ties" for the piano part.

*Cres.* *Rall.*

let the day, in ho - ly pleasures pass a - way, How sweet, a Sab - bath thus to spend, In hope of one that ne'er shall end.

*Cres.* *Rall.*

let the day, In ho - ly pleasures pass a - way, How sweet, a Sabbath thus to spend, In hope of one that ne'er shall end.

The second system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics markings are *Cres.* (Crescendo) and *Rall.* (Ritardando). The lyrics are: "let the day, in ho - ly pleasures pass a - way, How sweet, a Sab - bath thus to spend, In hope of one that ne'er shall end." for the vocal part, and "let the day, In ho - ly pleasures pass a - way, How sweet, a Sabbath thus to spend, In hope of one that ne'er shall end." for the piano part.

# "Blessed is he."

Slow. *p*  $\text{♩} = 76.$  *mf*

Blessed is he Whose transgres - sion is for - giv - en, Whose sin is covered, Whose sin is covered,

*p* *p*

Blessed is he whose transgres - sion, is for - giv - en, Blessed

*p* *mf*

Blessed is he whose transgres - sion is for - giv - en, Whose sin is covered, whose sin is covered,

is the man un - to whom the Lord im - pu - teth not in - i - qui - ty And in whose spir - it

*p*

Blessed is the man un - to whom the Lord im - pu - teth not in - i - qui - ty, And in whose spir - it

*p*

# "Blessed is he." Continued.

23

*mf*

there is no guile, I acknowledged my sin un - to thee, and mine in - i - qui -

I acknowledged my sin un - to thee,

there is no guile, I acknowledged my sin un - to thee, And mine in -

*mf*

I acknowledged my sin un - to thee, And mine in - i - qui -

*f*

- ty have I not hid, I said I will con - fess, con - fess my transgressions un - to the Lord, un - to the Lord, and

- i - qui - ty have I not hid, I said I will con - fess my transgressions un - to the Lord, un - to the Lord, and

- ty have I not hid, I said I will con - fess, con - fess my trans - gressions un - to the Lord, un - to the Lord,

# "Blessed is he." Continued.

thou for - ga - vest the in - i - - - qui - ty of my sin, Many sorrows shall be to the wicked.....

But

thou for - ga - vest the in - i - - - qui - ty, of my sin; But

And thou for - ga - vest the in - i - qui - ty of my sin;

But he that trusteth in the Lord, Mer - cy shall en - com - pass him a - bout,

he that trusteth in the Lord,.....

Mer - cy shall en - com - pass him a - bout, Be glad in the

But he that trusteth in the Lord,



# “Blessed is he.” Concluded.

25

and re-joyce ye righteous, and re-joyce ye righteous, and shout for joy

Lord, and re-joyce ye righteous, Be glad in the Lord, and re-joyce ye righteous, And shout for joy.....

joy,..... And shout for joy, All ye that are..... upright, that are upright in heart.

All ye that are..... upright in heart, All ye that are..... upright, that are upright in heart.

All ye that are upright in heart, And shout for joy, All ye that are upright in heart.

All ye that are upright in heart, And shout for joy, All ye that are upright in heart.

4 All ye that are upright in heart, And shout for joy, All ye that are upright in heart.

# “O give thanks unto the Lord.” *mf*

*Allegro Moderato.* 72.

O give thanks un - to... the Lord; call up - on his name, call up - on his name, make known his deeds a-mong the

*mf*

*Cres.*

peo - ple, talk ye of all his wondrous works, Glo-ry ye in his

*p* sing un - to him, sing psalms un - to him, talk ye of all his wondrous works,

*p* peo - ple, talk ye of all his wondrous works, Glo - ry ye in his ho - ly name, let the

*Cres.*

*f*

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# “O give thanks unto the Lord.” Continued.

27

ho - ly name, let the heart of them re - jice that seek the Lord. Seek the Lord and his strength, seek his face for - e - ver-more. Re-

let the heart of them re - jice that seek the Lord. Seek the Lord and his strength, seek his face for - e - ver-more.

heart of them re - jice that seek the Lord, that seek the Lord.

mem - ber his mar - vel - lous works, his mar - vel - lous works that he has done: His won - ders and the judg - ments

Re - mem - ber his mar - vel - lous works that he has done: His won - ders and the judg - ments



“O give thanks unto the Lord.” Continued.

*p*

of his mouth, O ye seed of A - bra - ham his ser - vant, ye chil - dren of Ja - cob his cho - sen.

of his mouth, O ye seed of A - bra - ham his ser - vant, ye chil - dren of Ja - cob his cho - sen.

This system contains two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is in common time (C). The lyrics are written below the staves. The first staff has a piano (*p*) dynamic marking at the beginning. The second staff has a piano (*p*) dynamic marking at the beginning.

**Tempo primo.**

Glo - ry ye in his ho - - ly name: let the heart of them re - joice, let the heart of them re -

Glo - ry ye in his ho - - ly name: let the heart of them re - joice, let the heart of them re -

This system contains two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is in common time (C). The lyrics are written below the staves. The first staff has a **Tempo primo.** marking at the beginning. The second staff has a **Tempo primo.** marking at the beginning.

# “O give thanks unto the Lord.” Concluded. 29

*ff*  
 joyce that seek the Lord,..... let the heart of them re - joyce that seek the Lord,  
 joyce that seek the Lord,  
 joyce that seek the Lord, *ff* Glo - ry ye in his ho - ly name, let the heart of them re - joyce that seek the Lord,  
 Glo - ry ye in his ho - ly name, let the heart of them re - joyce that seek the Lord, that seek the Lord.

seek the Lord and his strength, seek his face for - e - ver - more, for - e - ver - more.  
 seek the Lord and his strength, seek his face for - e - ver - more, for - e - ver - more.  
 seek the Lord and his strength, seek his face for - e - ver - more, for - e - ver - more.  
*mf*

# “Another six days work is done.”

**Moderato. SOPRANO. *p* ♩=92.**

1. A - noth - er six days work is done ; A - noth - er Sab - bath is .... be gun ; Re - turn, my

**ORGANO.**

**SOPRANO. Cres. Dim. Rall.**

soul, en - joy thy rest, .... Improve the day thy God..... has blest, Improve the day thy God has

**ORGAN.**

**SOPRANO. *p* Tutti. Cres. Cres. *f* Dim. *p***

**ALTO.** blest, O that our thoughts and thanks may rise As grate - ful in - cense to the skies ;... And draw from

**TENOR. Tutti.**

**BASSO. *p* 2. O that our thoughts and thanks may rise As grate - ful in - cense to to the skies,..... And draw from**

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# “Another six days work is done.” Continued.

31

**TENOR.** heaven that sweet re - pose,..... Which none but he that feels it knows. 3. This heavenly calm within the

**ALTO.** heaven that sweet re - pose, Which none but he that feels it knows. 3. This heavenly calm within the

**SOPRANO.** heaven that sweet re - pose, Which none but he that feels it knows. 3. This heavenly calm within the

**BASSO.** heaven that sweet re - pose, Which none but he that feels it knows. 3. This heavenly calm within the

**SOPRANO.** breast, The dearest pledge of glorious rest, Which for the church of God re - mains.... The end of cares, the end.... of

**ALTO.** breast, The dearest pledge of glorious rest, Which for the church of God re - mains.... The end of cares, the end.... of

**ORGANO.**

*Rall.* *p* *Rall.* *Cres - cen - do.*

*Psoprano Solo.* *Alto Solo.*

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# “Another six days work is done.” Continued.

**SOPRANO.** *Rall.* **TENOR. *p* Tutti.**

pains, the end of cares, The end of pains. 4. With joy, great God, thy works we view, In va - ried scenes both old and

**ALTO.** *Rall.* **ALTO. *p* Tutti.**

pains, ..... The end of cares, The end of pains. 4. With joy, great God thy works we view; In varied scenes both old and

**ORGAN.** *Rall.* **SOPRANO. *p* Tutti.**

4. With joy great God thy works we view, In varied scenes both old and

**BASS. *p* Tutti.**

4. With joy, great God, thy works we view, In va - ried scenes both old and

**TENOR.** *Rail.*

new; With praise we think on mer - cies past; ..... With hope we fu - ture pleasures taste.

**ALTO.**

new, With praise we think on mer - cies past, With hope we fu - - - ture pleas - ures taste.

**SOPRANO. *p***

new, ... With praise we think on mer - cies past, With hope we fu - - - ture pleas - ures taste.

**BASS. *p***

new; ... With praise we think on mer - cies past; With hope we fu - ture pleasures taste.



# “Another six days work is done.” Concluded. 33

*p*

5. In ho - ly du - ties let the day, In ho - ly pleasures pass a - way, How sweet a Sabbath thus to

*p*

5. In ho - ly du - ties let the day, in ho - ly pleasures pass a - way, How sweet a Sab - - bath thus to

*Cres.*

How sweet a Sabbath thus to

*Rall.*

spend In hope of one that ne'er shall end ;.. In hope of one that ne'er shall end.

*Rall.*

spend, In hope of one that ne'er..... shall end ;.... In hope of one that ne'er shall end.

*Rall.*

spend, In hope of one that ne'er .... shall end, In hope of one that ne'er shall end.

spend, 5 In hope of one that ne'er shall end,...

In hope of one that ne'er shall end.



# "The Lord is my strength and song."

**Allegro. ♩ = 138.**

*p*

The Lord is my strength and song, and is..... be-come my sal - va - tion, the voice of re - joic - ing and sal -

The Lord is my strength and song, and is be - come my sal - va - tion, the voice of re - joic - ing and sal -

*mf* *Cres.* *f*

va - tion is in the tab - er - na - cles of the righteous, is in the tab - er - na - cles of the righteous, the right hand of the Lord doth

va - tion, the right hand of the Lord doth

va - tion, is in the tab - er - na - cles of the righteous, the right hand of the Lord doth

# "The Lord is my strength and song." Continued. 35

*Rall.* - - - *mf*

val - iant - ly; I will go in - to them, And I will praise the

*pl*

O - pen to me... the gates.. of righteousness;

*Rall.* - - - *pp*

val - iant - ly; I will go in - to them, And I will praise the

Lord; this gate of the Lord .. in - to which the righteous shall

*p*

Lord, this gate of the Lord in - to which the righteous shall en - ter ;

*p*

Lord, this gate of the Lord, in - to which the righteous shall

en - ter, I will praise thee, I will praise thee, for thou hast heard me, And art be - come my sal - va - tion, O give thanks un-to the Lord, for he is

en - ter, I will praise thee, I will praise thee, for thou hast heard me, And art be - come my sal - va - tion, O give thanks un-to the Lord, for he is

This system contains two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The music is marked with dynamics *f* (forte) and *p* (piano). The lyrics are: "en - ter, I will praise thee, I will praise thee, for thou hast heard me, And art be - come my sal - va - tion, O give thanks un-to the Lord, for he is".

good, O give thanks un-to the Lord, for he is good, for he is good, For his mercy endureth for - ever, for his mercy en - dureth for - ev - - er.

good, O give thanks un-to the Lord, for he is good, for he is good, For his mercy endureth for - ever, for his mercy en - dureth for - ev - - er.

This system contains two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The music is marked with dynamics *mf* (mezzo-forte) and *Dim.* (diminuendo). The lyrics are: "good, O give thanks un-to the Lord, for he is good, for he is good, For his mercy endureth for - ever, for his mercy en - dureth for - ev - - er.".

# "This is the day the Lord hath made."

37

*Allegro.*  $\text{♩} = 138.$

*f* This is the day the Lord hath made, he calls the hours his own; Let heav-en re-joyce, let earth be glad, and praise surround his

*f* This is the day the Lord hath made; he calls the hours his own; Let heav-en re-joyce, let earth be glad, and praise surround his

*p* *f*

throne. To-day he rose, and left the dead, and Sa-tan's em-pire fell; To-day the saints his tri-umph spread, and

throne. To-day he rose, and left the dead, and Sa-tan's em-pire fell; To-day the saints his tri-umph spread, and

# "This is the day." Continued.

*ff*

all his won - ders tell. Ho - san - na to the a - noint - ed King, to Da - vid's ho - ly Son; Help us, O

*ff*

*ff*

all his won - ders tell. Ho - san - na to the a - noint - ed King, to Da - vid's ho - ly Son; Help us, O

*p*

Lord, de - scend and bring sal - va - tion from thy throne. Blest be the Lord who comes to man with

*p*

Lord, de - scend and bring sal - va - tion from thy throne. Blest be the Lord who comes to man with



# "This is the day." Concluded.

39

mes - sa - ges of grace, who comes in God his Fa-ther's name, to save our sin - ful race. Ho - san - na in the

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are a piano accompaniment line. The key signature is one flat (B-flat). The time signature is 4/4. The music is in a major mode. The first staff has a dynamic marking of *f* (forte) at the beginning. The second staff has a dynamic marking of *f* (forte) at the beginning. The third staff has a dynamic marking of *f* (forte) at the beginning. The fourth staff has a dynamic marking of *f* (forte) at the beginning.

high - est strains the church on earth can raise, the high - est heavens in which he reigns, shall give him no - bler praise.

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are a piano accompaniment line. The key signature is one flat (B-flat). The time signature is 4/4. The music is in a major mode. The first staff has a dynamic marking of *ff* (fortissimo) at the beginning. The second staff has a dynamic marking of *ff* (fortissimo) at the beginning. The third staff has a dynamic marking of *ff* (fortissimo) at the beginning. The fourth staff has a dynamic marking of *ff* (fortissimo) at the beginning.



## THANKSGIVING ANTHEM.

**Moderato. Tutti.**  $\text{♩} = 84.$

**Solo. *p***

The eyes of all wait up-on thee, O Lord, in due sea-son,

**Solo.** **Tutti. *pp***

in due sea-son the eyes of all

**Tutti. *p*** **Solo. *p*** **Tutti. *pp***

The eyes of all wait up-on thee, O Lord, and Thou giv-est them their meat in due sea-son,

**Solo. *mf***

**Tutti. Cres. *f*** **Andante. SOPRANO SOLO.  $\text{♩} = 92.$**

wait up-on thee, O Lord! Thou o-pen-est thy hand;... and fill-est all things li-ving, and fill-est all things

**Tutti. Cres. *f*** **Accompaniment. *p***

wait up-on thee, O Lord!

# Thanksgiving Anthem. Continued.

41

**Tenor Solo.** **Tenor.** **Cres.**

liv - - ing with plen - - teous-ness, Thou o - pen-est Thy hand,.... and fill-est all things liv - - ing, and fill-est all things

**Bass Solo.** **Alto.** **Soprano.** **Bass.**

and fill - est all things liv - - ing, and fill-est all things

and fill-est all things

**Cres.** **Dim.** **mf**

liv - ing with plen - teous-ness, Thou vis - it - est the earth and blestest it, thou crownest the

**mf**

liv - ing with plen - teousness, Thou vis - it - est the earth and bless-est it, Thou crownest the

**Cres.** **Dim.** **mf**

liv - ing with plen - teousness, Thou vis - it - est the earth and bless-eth it, Thou vis-it - est the earth and blestest it, Thou crownest the

## Thanksgiving Anthem. Continued.

year with thy goodness, Thou crownest the year with thy goodness, Thou vis - it - est the earth,

year with thy goodness, Thou crownest the year with thy goodness, Thou vis - it - est the earth,

year with thy goodness, Thou crownest the year with thy goodness, Thou vis - it - est the earth, Thou vis - it - est the

Thou vis - it - est the earth and blestest it, Thou crown - est the year, Thou

Thou crown - est the year, Thou

earth, Thou vis - it - est the earth and blestest it, Thou crown - est the year, Thou crown - est the year, Thou

# Thanksgiving Anthem. Continued.

43

*p* *p* *f*

crownest the year with thy goodness, with thy goodness, and blestest it, with thy goodness thou crownest the

crownest the year with thy goodness, with thy goodness, Thou crownest the

*p* *f*

crownest the year with thy goodness, with thy goodness, Thou visitest the earth and blestest it, Thou crownest the year with thy goodness, Thou crownest the

*pp* *pp*

*f*

year with thy good - ness, Thou crown - est the year with thy good - - ness.

*pp* *f*

year with thy good - ness, with thy goodness, with thy goodness, Thou crownest the year with thy good - - ness.

*pp* *f*

year with thy good - ness, with thy goodness, with thy goodness, Thou crownest the year with thy good - - ness.

*pp* *f*



**Allegro Spiritoso. = 160.**

The image shows a musical score for a four-part setting of the hymn 'We will rejoice'. It consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro Spiritoso' with a metronome marking of 160. The lyrics are 'We will re-joice, we will re-joice, we will re-joice in the Lord, we will re-joice, we will re-joice, we will re-joice in the'. The music features a variety of note values including eighth, quarter, and half notes, with many notes beamed together. There are also some rests and dynamic markings like 'f' (forte) and 'p' (piano). The overall style is that of a traditional hymn tune.

We will re-joice, we will re-joice, we will re-joice in the Lord, we will re-joice, we will re-joice, we will re-joice in the

We will re-joice, we will re-joice, we will re-joice in the Lord, we will re-joice, we will re-joice, we will re-joice in the

We will re-joice, we will re-joice, we will re-joice in the Lord, we will re-joice, we will re-joice, we will re-joice in the

*f* We will re-joice, we will re-joice, we will re-joice in the Lord, we will re-joice, we will re-joice, we will re-joice in the

Lord, and glo-ri-fy... his name, for-e - - - - vermore,  
 Lord, and glo-ri-fy his name... for-e - - vermore, we will re-joice..... in the  
 Lord, and glo-ri-fy.. his name,.. and glo-ri-fy.. his name for e - - ver-more, for-e - - ver-more,

# Thanksgiving Anthem. Continued.

45

*mf* we will re-joice..... in the Lord, *ff* we will re-joice..... in the Lord..... we will re-  
 Lord,  
 we will re-joice..... in the Lord, we will re-joice..... in the Lord, we will re-  
*mf* *ff*  
 we will re-joice..... in the Lord.....

joice..... in the Lord..... we will re-joice..... in the Lord, and glo-ri - fy his name, and *p* *Cres.*  
 joyce..... in the Lord, we will re-joice. .... in the Lord, and glo - ri - fy his name, and *p* *Cres.*  
 we will re-joice..... in the Lord..... *p*



## Thanksgiving Anthem. Continued.

*Cres.* *f* *p* *Cres.*

glo-ri - fy his name, and glo-ri - fy his name for - e - ver-more, and glo-ri - fy his name, and glo-ri - fy his name, and

glo-ri - fy his name, and glo-ri - fy his name for - e - ver-more, and glo-ri - fy his name, and glo-ri - fy his name, and glo-ri - fy his

*Cres.* *f* *p* *Cres.*

glo-ri - fy his name, and glo-ri - fy his name for - e - vermore, and glo-ri - fy his name.... and glo-ri - fy his name,.... and glo-ri - fy his

and glo-ri - fy his name, and glo-ri - fy his name, and

*mf*

glo-ri - fy his name for - e - ver-more, we will re - joice..... in the Lord,

*mf*

name for - e - ver - more, we will re - joice..... in the Lord, and

name. for - e - ver - more, we will re - joice..... in the Lord, and

glo-ri - fy his name for - e - ver - more, we will re - joice..... in the Lord,

# Thanksgiving Anthem. Continued.

47

for-e - - ver-more, we will re-joyce..... in the Lord..... we will re-  
glo-ri - fy his name, we will re-joyce..... in the Lord, we will re-  
for-e - - ver-more, we will re-joyce..... in the Lord.....  
joyce..... in the Lord..... we will re-joyce..... in the Lord, and glo-ri - fy his name, and  
joyce..... in the Lord, we will re-joyce..... in the Lord, and glo-ri - fy his name, and  
we will re-joyce..... in the Lord.....

*ff* *p* *Cres.*

## Thanksgiving Anthem. Concluded.

*Cres.* *f* *p* *Cres.*

glo-ri - fy his name, and glo-ri - fy his name for - e - ver-more, and glo-ri - fy his name, and glo-ri - fy his name, and

glo - ri - fy his name, and glo - ri - fy his name for - e - ver-more, and glo-ri - fy his name, and glo - ri - fy his name, and glo - ri - fy his

*Cres.* *f* *p* *Cres.*

glo-ri - fy his name, and glo-ri - fy his name for - e - vermore, and glo-ri - fy his name.... and glo-ri - fy his name,.... and glo-ri - fy his

and glo-ri - fy his name, and glo-ri - fy his name, and

*ff* *Adagio.*

glo-ri - fy his name for - e - vermore, we will re - joice in the Lord, and glo-ri - fy his name for - e - vermore, for - e - vermore, Amen, A - men.

name for - e - vermore,

name.... for - e - ver - more, we will re - joice in the Lord, and glo-ri - fy his name for - e - vermore, for - e - vermore, Amen, A - men.

*ff* *Adagio.*

glo-ri - fy his name for - e - vermore,

# “Again the day returns of holy rest.”

49

Tenor or Soprano Solo. *Largo.* ♩ = 66

*p*

A - gain the day re - turns of ho - ly rest, Which, when he made the world, Je - ho - vah

Accompaniment.

*Cres.* *f* *pp* *p* *Soprano and Alto.*

blest, When like his own, he bade our la - bors cease, And all be piety, And all be peace. 2. Let us de-

*pp*

*Cres.* *ralent.*

*Soprano.*

vote this con - se - crat - ed day, To learn his will, And all we learn o - bey; So shall he hear, when

*Alto.*



# "Again the day returns." Continued.

**Tenor.**

**Alto.** *rallent.*

Fer - vent - ly we raise our sup - pli - ca - tions, and our songs of praise, Our sup - pli - ca - tions and our songs of praise.

**Soprano.**

**Base.**

*p*

3. Fa - ther in heaven, In whom our hopes con - fide, Whose power de - fends us, And whose pre - cepts

*p*

Fa - ther in heaven, Whose power de - fends us, And whose pre - cepts

*p*

Fa - ther in heaven, In whom our hopes con - fide, Whose power de - fends us, And whose pre - cepts

*p*

# "Again the day returns." Concluded.

51

*p* *Cres.* *f* *Dim.*

guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till

guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till

*p* *Cres.* *f* *Dim.*

guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till

The first system of the musical score consists of four staves. The top three staves are for vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics markings are *p* (piano), *Cres.* (crescendo), *f* (forte), and *Dim.* (diminuendo). The lyrics are: 'guide, In life our Guar - dian, And in death our Friend; Glo - ry su - preme be thine, Till'.

*p* *Cres.* *f* *rall.* *Dim.*

time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.

time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.

*p* *Cres.* *f* *rall.* *Dim.*

time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.

The second system of the musical score consists of four staves. The top three staves are for vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics markings are *p* (piano), *Cres.* (crescendo), *f* (forte), *rall.* (rallentando), and *Dim.* (diminuendo). The lyrics are: 'time shall end, In life our Guar-dian, And in death our Friend, Glo - ry su - preme be thine, Till time shall end.'.



# "How pleasant, how divinely fair."

*Largo.*  $\text{♩} = 80.$

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwell-ings are; with long de-sire my spir-it faints, to

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwell-ings are; with long de-sire my spir-it faints, to

meet th'assem-blies of thy saints. my pant-ing heart cries out for God: My God! my King!

meet th'assem-blies of thy saints. My flesh would rest in thine a-bode, My God! my King!

meet th'assem-blies of thy saints. My flesh would rest in thine a-bode, my pant-ing heart cries out for God: My God! my King!

# "How pleasant." Continued.

53

*p* *pp* *p* **Tenor Solo.**

why should I be so far from all my joys and thee! Blest are the saints, who sit on high, a -

why should I be so far from all my joys and thee!

**Accompaniment.**

why should I be so far from all my joys and thee!

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#). The first vocal staff begins with a piano (*p*) dynamic and a phrase of music. The second vocal staff continues the melody. The piano accompaniment starts with a pianissimo (*pp*) dynamic and provides harmonic support. A 'Tenor Solo' section is marked for the second vocal staff.

*pp* **Rall.**

round thy throne, a - bove the sky; Thy bright-est glo - ries shine a-bove, And all their work is praise and love.

The second system of the musical score continues the vocal and piano parts. It features two vocal staves and two piano accompaniment staves. The key signature remains one sharp (F#). The tempo is marked 'Rall.' (Ritardando) and the dynamics are *pp* (pianissimo). The lyrics continue across the vocal staves, and the piano accompaniment provides a steady harmonic foundation.

## "How pleasant." Continued.

*p* **Soprano Solo.**

Blest are the souls who find a place, With - in the tem - ple of thy grace; There they behold thy gent - ler rays, and

*pp* **Rall.** **Tenor Solo.**

seek thy face, and learn thy praise. Blest are the men whose hearts are set, To find the way to Zi - on's gate:

# “How pleasant.” Continued.

55

God is their strength, and thro' the road, They lean up - on their help - er, God. *Rall.* *p* Cheerful they walk with grow-ing strength,

God is their strength, and thro' the road, They lean up - on their help - er, God. *Rall.* *p* Cheer-ful they walk with grow-ing strength, Till

God is their strength, and thro' the road, They lean up - on their help - er, God. *Rall.* *p* Cheerful they walk with grow-ing strength, Till

*pp* *Rall.* Till all be - fore thy face ap - pear, And join in no - bler wor - ship there.

all shall meet in heav'n at length, Till all be - fore thy throne ap-pear, And join in no - bler wor - ship there.

all shall meet in heav'n at length, Till all be - fore thy throne ap-pear, And join in no - bler wor - ship there. *pp* *Rall.*

# "Ye nations round the earth."

*f* Allegro. 132.

Ye na-tions round the earth, re-joice be-fore the Lord,..... your sovereign King;.. Serve him with cheerful heart and

Accompaniment.

voice,..... with all your tongues his glo-ry sing, with all your tongues his glo - - ry sing. the Lord is God, 'tis

Tenor and Base. *f* *p*

Tenor. *Cres.* *f* Sop. and Alto. Tutti. *p*

he a-lone doth life, and breath, and be-ing give: We are his work and not our own, the sheep that on his pas-tures live.

Base. *Cres.* *f* Tenor and Base, Tutti. *p*



# "Ye nations." Concluded.

57

*p* Allegretto.

En-ter his gates with songs of joy, With prais-es to his courts re-pair; And make it your di-vine em-ploy, To pay your

*f* tempo primo.

thanks and hon-ors there. The Lord is good, the Lord is kind; Great is his grace, his mer-cy sure, And all the race of man shall

*Rit.*

find, His truth from age to age en-dure; And all the race of man shall find, His truth from age to age en-dure.

# "Thine earthly Sabbaths, Lord, we love."

**Lento. SOPRANO SOLO.** *Cres.* *Cres.* *f* *Dim.* *p* *Rall.*

1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest above, To that our long - ing souls aspire, With cheerful hope and strong de -

**Accompaniment.** *pp*

*p* **TENOR SOLO.** *Cres.* *- - - - -* *cen - do.* *f* *Rall.*

- sire. 2. No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs Which warble from immortal tongues.

# “Thine earthly Sabbaths.” Concluded.

59

**TENOR. *mf* Duet.** *pp*

8. No rude alarms of raging foes, No cares to break the long repose, No midnight shade, no clouded sun, But sa - cred, high, e - ter - nal

**SOPRANO. *mf*** *pp*

*p* Tutti. Cres. *f* Rall.

noon ; Thine earthly Sabbaths, Lord we love, But there's a nobler rest above, To that our longing souls aspire, With cheerful hope and strong de-sire.

*p* Tutti. Cres. *f* Rall.

noon ; Thine earthly Sabbaths, Lord we love, But there's a nobler rest above, To that our longing souls aspire, With cheerful hope and strong de-sire.

*p* Tutti.

# "Hail! great Creator."

*f* *Allegro.*  $\text{♩} = 126.$

Hail! great Cre - a - tor, wise and good, To thee our songs we raise; Na-ture thro' all her various scenes, In - vites us to thy praise, Let

Hail! great Cre - a - tor, wise and good, To thee our songs we raise; Na-ture thro' all her various scenes, In - vites us to thy praise, Let

*Cres.* *f* *p*

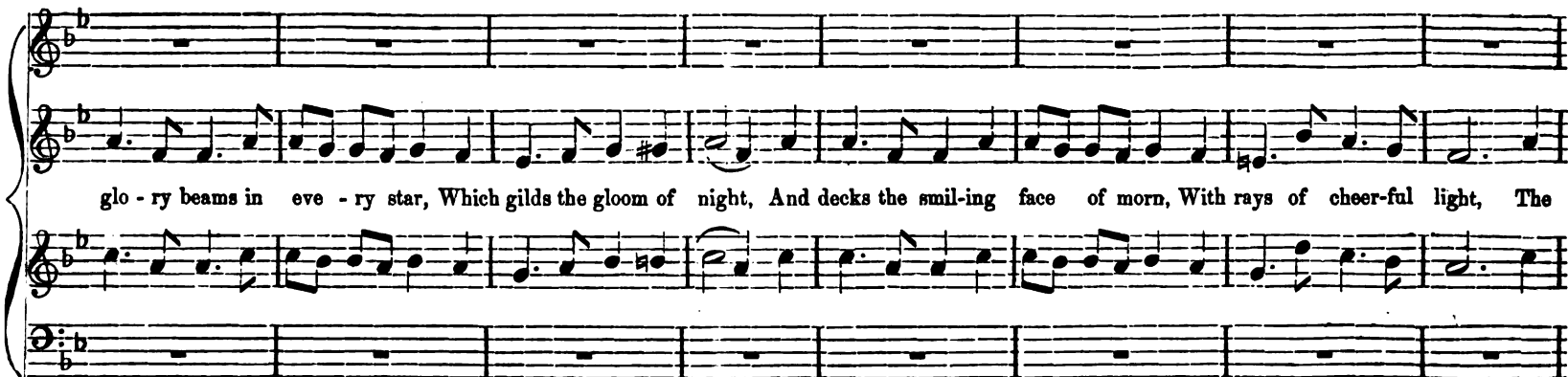
morning, noon, and evening mild, Fresh won-ders strike our view; And while we gaze our hearts ex - ult, With transports ev - er new.

*Cres.* *f* *p* Thy

morning, noon, and evening mild, Fresh won-ders strike our view; And while we gaze our hearts ex - ult, With transports ev - er new.

# "Hail! great Creator." Continued.

61



glo - ry beams in eve - ry star, Which gilds the gloom of night, And decks the smil-ing face of morn, With rays of cheer-ful light, The

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and contains whole rests. The second staff is a treble clef with a key signature of one flat and contains a melody of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one flat and contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and contains whole rests.



lof - ty hill, the humble lawn, With countless beauties shine; The si - lent grove, the aw - ful shade, Pro - claim thy pow'r di - vine.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat and contains whole rests. The second staff is a treble clef with a key signature of one flat and contains a melody of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one flat and contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and contains whole rests.



# "Hail! great Creator." Concluded.

Great na-ture's God, still may these scenes Our se - rious hours en - gage! Still may our grate-ful hearts con-sult Thy work's in-struc-tive page! And

Great na-ture's God, still may these scenes Our se - rious hours en - gage! Still may our grate-ful hearts con-sult Thy work's in-struc-tive page! And

Cres. while, in all thy wondrous ways, Thy va - ried love we see; Oh, may our heart, great God, be led Through all thy works to thee.

Cres. while, in all thy wondrous ways, Thy va - ried love we see; Oh, may our heart, great God, be led Through all thy works to thee.

# "Blessed is he whose transgression is forgiven."

63

*p* Lento.  $\text{♩} = 80.$

Bless-ed is he.... whose trans-gres-sion is for - giv - en, whose sin..... is cov - ered, bless-ed is.... the man un - to

Bless-ed is he whose trans-gres-sion is for - giv - en, whose sin is cov - ered, bless-ed is the man un - to

Bless-ed is he.... whose trans-gres-sion is for - giv - en, whose sin.... is cov - ered, bless-ed is.... the man un - to

*p* *Cres.* *f* *p*

whom the Lord im - put-eth not in - i - qui - ty, and in whose spir - it there is no guile..... I ac - knowl-edge my

whom the Lord im - put-eth not in - i - qui - ty, and in whose spir - it there is no guile..... I ac - knowl-edge my

whom the Lord im - put-eth not in - i - qui - ty, and in whose spir - it there is no guile..... I ac - knowl-edge my

*p* *Cres.* *f* *p* *f*

# "Blessed is he." Continued.

sin un - to thee, and mine in - i - qui - ty have I not hid, I said I will con - fess my transgressions un-to the Lord,.... and thou for-

sin un - to thee, and mine in - i - qui - ty have I not hid, I said I will con - fess my transgressions un-to the Lord,.... and thou for-

sin un - to thee, and mine in - i - qui - ty have I not hid, I said I will con - fess my transgressions un-to the Lord,.... and thou for-

*fz p Dim. pp Cres. f*  
gav-est the in - i - qui - ty.... of my sin. Ma - ny sorrows shall be to the wick - ed, but he that trusted in the Lord mer - cy shall en-

gav-est the in - i - qui - ty... of my sin. Ma - ny sorrows shall be to the wick - ed, but he that trusted in the Lord, mer - cy shall en-

gav-est the in - i - qui - ty. ... of my sin. Ma - ny sorrows shall be to the wick - ed, but he that trusted in the Lord, mer - cy shall en-

*fz p pp Cres. f*

# “Blessed is he.” Concluded.

65

com-pass him a - bout. Be glad in the Lord and re - joice ye righteous, re - joice ye righteous; and shout for

com-pass him a - bout. Be glad in the Lord and re - joice ye righteous, re - joice ye righteous; and shout for

com-pass him a - bout. Be glad in the Lord and re - joice ye righteous, re - joice ye righteous; and shout for

Be glad in the Lord,..... re - joice ye righteous; and shout for

joy, and shout for joy, all ye that are up - right in heart, all ye that are up - right in heart.....

joy, and shout for joy, all ye that are up - right in heart, all ye that are up - right in heart.....

joy, and shout for joy, all ye that are up - right in heart, all ye that are up - right in heart.....

joy, all ye that are 9 up - right in heart, all, &c.



# “Safely through another week.”

**Tenor Solo. Largo. 72.**

**Soprano Solo.**

1. Safe - ly thro' a - noth - er week, God has brought us on our way; Let us now a bless - ing seek,

2. While we seek sup - plies of grace, Through the dear Re - deem - er's name; Show thy re - con - cil - ing face,

**Organ.**

**pp Tutti.**

Wait - ing in his courts to - day: Day of all the week the best Em - blem of e - ter - nal rest.

**ALTO.**

Take a - way our sin and shame.

**SOPRANO.**

3. Here we

From our world - ly cares set free, May we rest this day in

**BASE.**

1st. 2d. Andante.

thee. 3. Here we

1st. 2d. Andante.

**pp**



# “Safely through another week.”

67

*mf*

May thy glo - ry meet our eyes, While we in thy house ap - pear :  
come thy name to praise ; let us feel thy pres-ence near :  
May thy glo - ry meet our eyes, While we in thy house ap - pear :

of our ev - er - last - ing feast ; Here af - ford us, Lord, a -  
Here af - ford us, Lord, a taste, Of our ev - er - last - ing feast ;  
of our ev - er - last - ing feast ; Here af - ford us, Lord, a -

# “Safely through another week.” Continued.

**Tempo primo.**

taste Of our ev - er - last - ing feast.

Of our ev - er - last - ing feast.

taste of our ev - er - last - ing feast. **Organ.**

**Tenor Solo.**

**Soprano Solo.**

May the gos - pel's joy - - ful sound, Con - quer sin - ners, com - fort saints ;

# “Safely through another week.” Concluded.

69

*p*

Make the fruits of grace a - bound, bring re - lief from all com -

Make the fruits of grace a - bound, bring re - lief from all com -

Organ.

**Tutti.**

plaints ; Thus we all our Sab - baths prove, Till we join the church a - - bove.

**ALTO.**

plaints ;

**SOPRANO.**

Thus we all our Sab - baths prove, Till we join the church a - bove.

**BASE.**

**Rall.**

# "Jerusalem! my Glorious Home!"

Moderato. *p*  $\text{♩} = 100.$

1. Je - ru - sa - lem! my glo - rious home, Name e - ver dear to me; When shall my la - bors have an end, In joy, and peace, in

*p*

1. Je - ru - sa - lem! my glo - rious home, Name e - ver dear to me; When shall my la - bors have an end, In joy, and peace, in

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato' and the dynamic is 'p' (piano). The lyrics are: '1. Je - ru - sa - lem! my glo - rious home, Name e - ver dear to me; When shall my la - bors have an end, In joy, and peace, in'.

thee? 2. O when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - gations ne'er break up, And Sabbaths have no end?

*f*

thee? 2. O when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - gations ne'er break up, And Sabbaths have no end?

*f*

The second system of the musical score continues the melody. It also consists of four staves. The key signature and time signature remain the same. The tempo is 'Moderato'. The dynamic is 'f' (forte). The lyrics are: 'thee? 2. O when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - gations ne'er break up, And Sabbaths have no end?'.

# “Jerusalem! my Glorious Home!” Continued.

71

Lento.  $\text{♩} = 80.$

Solo.  
3. There hap - pier bow'rs than E - den's bloom, No sin, nor sor - row know : . . . . Blest seats, thro' rude and storm - y

Lento. Solo.

3. There hap - pier bow'rs than E - den's bloom, No sin, nor sor - row know ; . . . . Blest seats, thro' rude and storm - y

scenes, I on - ward press to you . . . . . 4. Why should I shrink at pain and wo ? Or feel at death dis -

scenes, I on - ward press to you . . . . . 4. Why should I shrink at pain and wo ? Or feel at death dis -



# "Jerusalem! my Glorious Home!" Concluded.

may? . . . . . I've Ca - naan's good - ly land in view, And realms of end - - - less day.

may? . . . . . I've Ca - naan's good - ly land in view, And realms of end - - - less day.

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Both staves are in 2/4 time, key of B-flat major (two flats), and end with a repeat sign. The lyrics are: 'may? . . . . . I've Ca - naan's good - ly land in view, And realms of end - - - less day.'

*f* **Tempo primo.**

5. Je - ru - sa - lem! my glorious home, My heart still pants for thee; Then shall my la - bors have an end, When I thy joys shall see.

5. Je - ru - sa - lem! my glorious home, My heart still pants for thee; Then shall my la - bors have an end, When I thy joys shall see.

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Both staves are in 2/4 time, key of B-flat major (two flats), and end with a repeat sign. The lyrics are: '5. Je - ru - sa - lem! my glorious home, My heart still pants for thee; Then shall my la - bors have an end, When I thy joys shall see.'

# “Sing, O Heavens! and be joyful O earth.”

73

*f* ALLEGRO.  $\text{♩} = 132$

Sing, O heavens, and be joy - ful, O earth, And break forth in - to sing-ing, O mountains,

Sing, O heavens, and be joy - ful, O earth, And break forth in - to sing-ing, O mountains,

For the Lord hath com - fort - ed his peo - ple;

*p* *p* *Cres.* *f*

He will have mer - cy on his af - flict-ed, The Lord shall com - fort Zi - on, He will com - fort all her waste pla - ces;

on his af - flict-ed, The Lord will com - fort Zi - on, He will com - fort all her waste pla - ces; He will

He will have mer - cy on his af - flict-ed; The Lord will com - fort Zi - on, He will com - fort all her waste pla - ces, He will

# "Sing, O Heavens." Continued.

First system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a rest and then enters with a melody. The second staff is a piano accompaniment with a treble clef and a key signature of one flat. It begins with a melody. The third staff is a piano accompaniment with a treble clef and a key signature of one flat. It begins with a melody. The fourth staff is a piano accompaniment with a bass clef and a key signature of one flat. It begins with a rest and then enters with a melody. The lyrics are: "Joy and glad-ness shall be found therein, Thanks-  
make her wil-der-ness like E-den, And her des-ert like the gar-den of the Lord. Joy and gladness shall be found there-in, Thanks-  
make her wil-der-ness like E-den, And her des-ert like the gar-den of the Lord. Joy and gladness shall be found there-in, Thanks-".

Second system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a melody. The second staff is a piano accompaniment with a treble clef and a key signature of one flat. It begins with a melody. The third staff is a piano accompaniment with a treble clef and a key signature of one flat. It begins with a melody. The fourth staff is a piano accompaniment with a bass clef and a key signature of one flat. It begins with a rest and then enters with a melody. The lyrics are: "giv-ing, and the voice of mel-o-dy. Joy and  
giv-ing, and the voice of mel-o-dy. Joy and glad-ness shall be found therein, Thanksgiv-ing, and the voice of mel-o-dy.  
giv-ing, and the voice of mel-o-dy. Joy and glad-ness shall be found therein, Thanksgiv-ing, and the voice of mel-o-dy.  
Joy and".

# "Sing, O Heavens." Concluded.

75

*ff*

glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Thanks-

glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Thanks-

glad-ness shall be found there-in, Joy and glad-ness shall be found there-in,

giv-ing and the voice of mel-o-dy, Joy and glad-ness shall be found there-in, Thanksgiv-ing and the voice of mel-o-dy.

giv-ing and the voice of mel-o-dy, Joy and glad-ness shall be found there-in, Thanksgiv-ing and the voice of mel-o-dy.

giv-ing and the voice of mel-o-dy, Joy and glad-ness shall be found there-in, Thanksgiv-ing and the voice of mel-o-dy.

# "Thy will be done."

*Lento.*  $\text{♩} = 84.$  *p* *Rall.* *pp*

Thy will be done! In de-vi-ous way the hur-ry-ing stream of life may run; Yet still our grate-ful hearts shall say, Thy

Thy will be done! In de-vi-ous way the hur-ry-ing stream of life may run; Yet still our grate-ful hearts shall say, Thy

Thy will be done! In de-vi-ous way the hur-ry-ing stream of life may run; Yet still our grate-ful hearts shall say, Thy

*pp*

*Rall.* *mf* *Cres.*

will be done, thy will be done! *mf* Thy will be done, If o'er us shine a gladd-'ning and... a prosp'rous

will be done, thy will be done! Thy will be done! If o'er... us shine a gladd-'ning and a prosp-'rous

will be done, thy will be done! Thy will be done! If o'er... us shine a gladd-'ning and a prosp-'rous

*Rall.* *mf* Thy will be done! If o'er us shine a gladd-'ning and... a prosp'rous



# “Thy will be done.” Concluded.

77

*pp*

*Rall.*

*f*

sun, This prayer will make it more di-vine! Thy will be done, thy will be done. Thy will be done, though shroud-ed o'er our

sun, This prayer will make it more di-vine! Thy will be done, thy will be done. Thy will be done, though shroud-ed o'er our

sun, This prayer will make it more di-vine! Thy will be done, thy will be done. Thy will be done, though shroud-ed o'er our

sun,

*Dim.*

*pp*

*p*

*Rall.*

path with gloom, One com-fort, one is ours: to breathe while we a-dore: Thy will be done, thy will be done!

path with gloom, One com-fort, one is ours: to breathe while we a-dore: Thy will be done, thy will be done!

path with gloom, One com-fort, one is ours: to breathe while we a-dore: Thy will be done, thy will be done!

*Dim.* *pp* *p* *Rall.*

# "When, bending o'er."

*Largo.*  $\text{♩} = 76.$

*p*

1. When, bend-ing o'er the brink of life, My tremb-ling soul shall stand, And wait to pass death's aw-ful flood, Great

1. When, bend-ing o'er the brink of life, My tremb-ling soul shall stand, And wait to pass death's aw-ful flood, Great

1. When, bend-ing o'er the brink of life, My tremb-ling soul shall stand, And wait to pass death's aw-ful flood, Great

*p*

*f*

God, at thy com-mand; Thou source of life and joy su-preme, Whose arm a-lone can save, Dis-

God, at thy com-mand; Thou source of life and joy su-preme, Whose arm a-lone can save, Dis-

God, at thy com-mand; Thou source of life and joy su-preme, Whose arm a-lone can save, Dis-

*f*

# “When bending o’er.”

79

*p*

pel the dark-ness that sur-rounds The en-trance to the grave! Lay thy sup-port-ing, gen-tle hand Be -

*p*

*Dim.*

neath my sink-ing head, And let a beam of life di-vine, Il-lume my dy-ing bed.

*Dim.*

# "With one consent, let all the Earth."

*Allegro. f* ♩ = 132.

1. With one con-sent, let all the earth, To God their cheerful voi-ces raise; Glad homage pay, with aw-ful mirth, And sing be-fore him songs of praise.

2. Cor.

*f*

1. With one con-sent, let all the earth, To God their cheerful voi-ces raise; Glad homage pay, with aw-ful mirth, And sing be-fore him songs of praise.

The first system of the musical score is for a four-part setting. It features a soprano part (top staff), an alto part (second staff), a tenor part (third staff), and a bass part (bottom staff). The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The lyrics are: '1. With one con-sent, let all the earth, To God their cheerful voi-ces raise; Glad homage pay, with aw-ful mirth, And sing be-fore him songs of praise.' A second part, labeled '2. Cor.', is indicated at the end of the system.

*p* *Cres.* *f*

We, whom he choos-es for his own, The flock which he . . vouchsafes to feed

vine'd that he is God alone, From whom both we and all proceed;

*p* *Cres.* *f*

We, whom he choos-es for his own, The flock which he . . vouchsafes to feed

The second system continues the musical score. It features the same four parts: soprano, alto, tenor, and bass. The dynamics are marked 'p' (piano), 'Cres.' (crescendo), and 'f' (forte). The lyrics are: 'We, whom he choos-es for his own, The flock which he . . vouchsafes to feed' and 'vine'd that he is God alone, From whom both we and all proceed;'. The system concludes with the same lyrics: 'We, whom he choos-es for his own, The flock which he . . vouchsafes to feed'.

# "With one consent." Concluded.

81

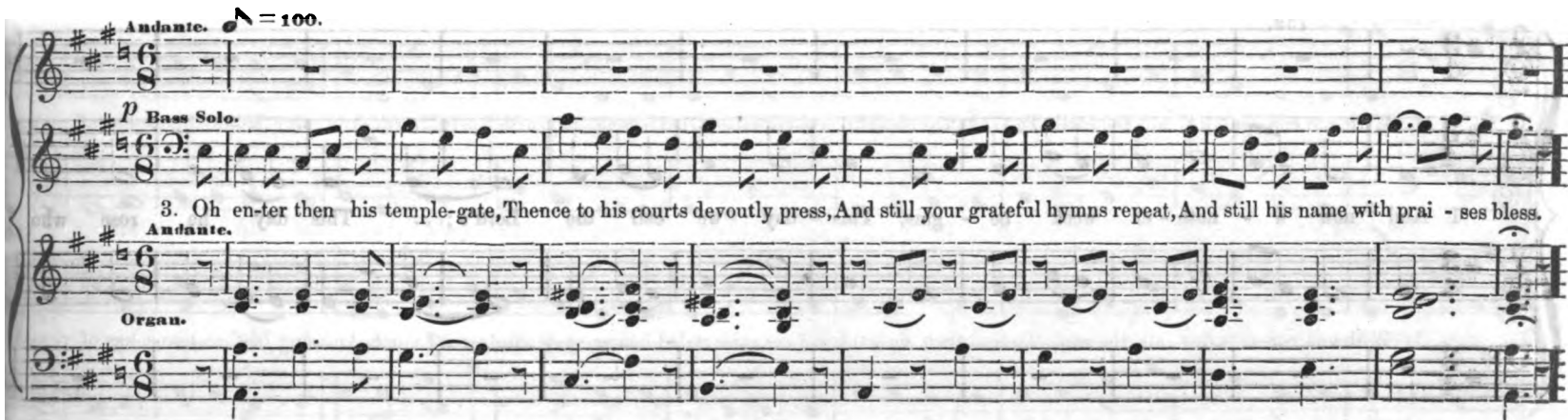
*Andante.*  $\text{♩} = 100.$

*p* Bass Solo.

3. Oh en-ter then his temple-gate, Thence to his courts devoutly press, And still your grateful hymns repeat, And still his name with prai - ses bless.

*Andante.*

Organ.

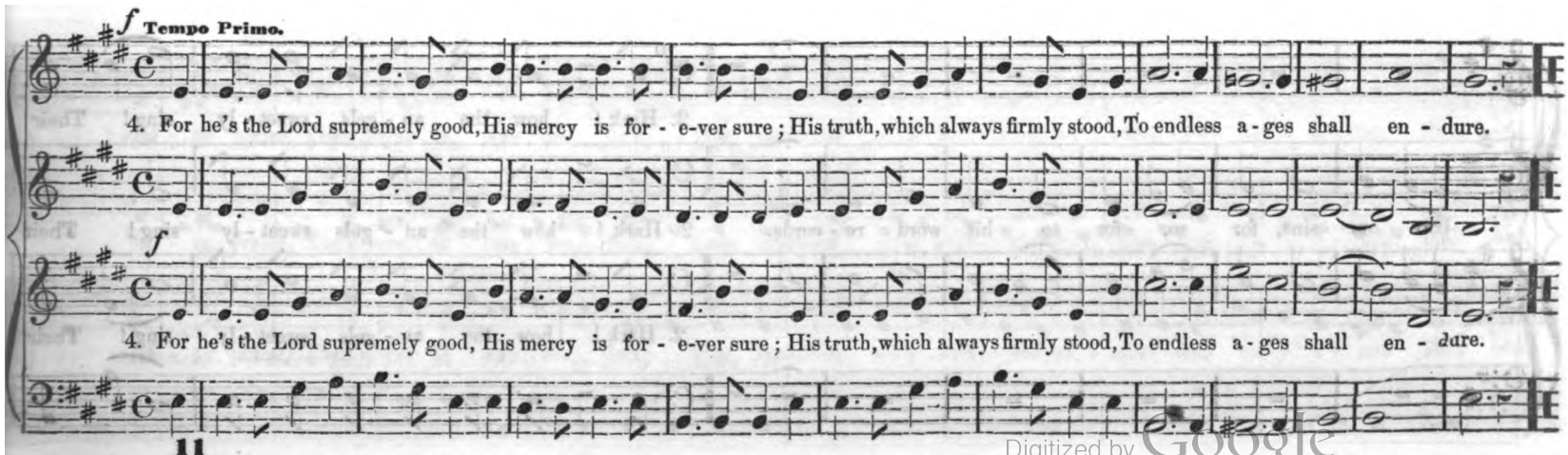


*f* *Tempo Primo.*

4. For he's the Lord supremely good, His mercy is for - e-ver sure ; His truth, which always firmly stood, To endless a - ges shall en - dure.

*f*

4. For he's the Lord supremely good, His mercy is for - e-ver sure ; His truth, which always firmly stood, To endless a - ges shall en - dure.





Lento.  $\text{♩} = 84.$ 

1. And now a - noth - er week be - gins, This day we call the Lord's;... This day he rose who

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for the first measure, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "1. And now a - noth - er week be - gins, This day we call the Lord's;... This day he rose who".

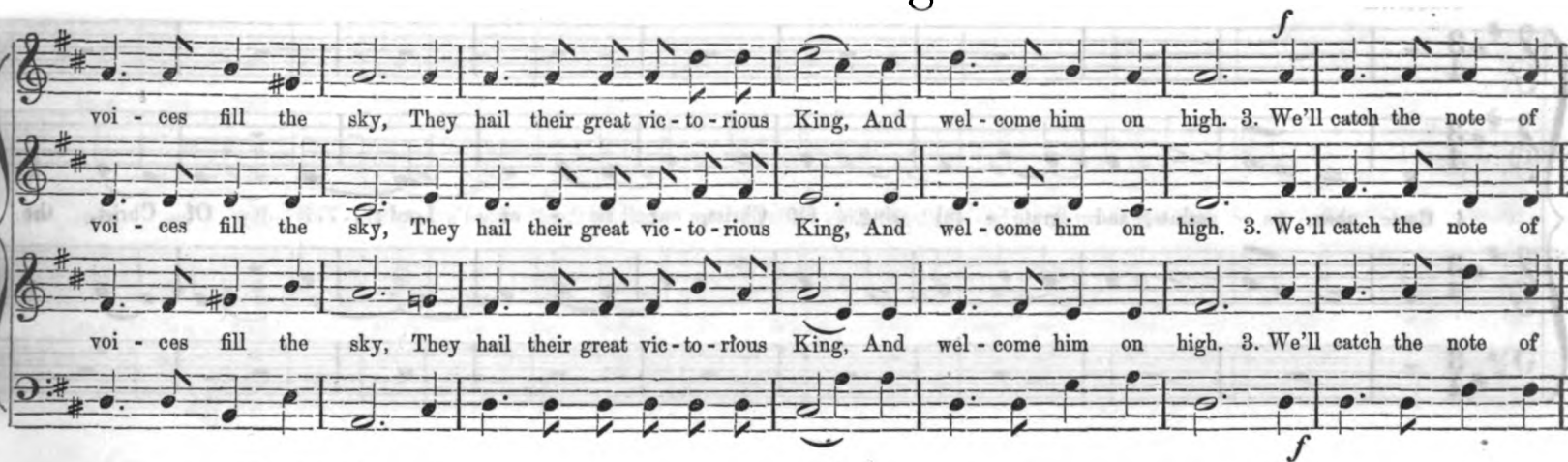
2. Hark! how the an - gels sweet - ly sing! Their

bore our sins, for so, for so his word re - cords. 2. Hark! how the an - gels sweet - ly sing! Their

The second system continues the musical score. The vocal line has a whole rest for the first measure, then enters with a half note followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "2. Hark! how the an - gels sweet - ly sing! Their bore our sins, for so, for so his word re - cords. 2. Hark! how the an - gels sweet - ly sing! Their".

# “And now another week begins.” Continued.

83



First system of the musical score. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "voi - ces fill the sky, They hail their great vic - to - rious King, And wel - come him on high. 3. We'll catch the note of". The piano part features a melodic line with a forte (f) dynamic marking.

voi - ces fill the sky, They hail their great vic - to - rious King, And wel - come him on high. 3. We'll catch the note of



Second system of the musical score. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "lof - ty praise, Their joys, O may we feel; Our thank - ful song with them we'll raise, And em - u - late their zeal." The piano part continues with a melodic line.

lof - ty praise, Their joys, O may we feel; Our thank - ful song with them we'll raise, And em - u - late their zeal.

# "And now another week begins." Continued.

*Allegretto.*

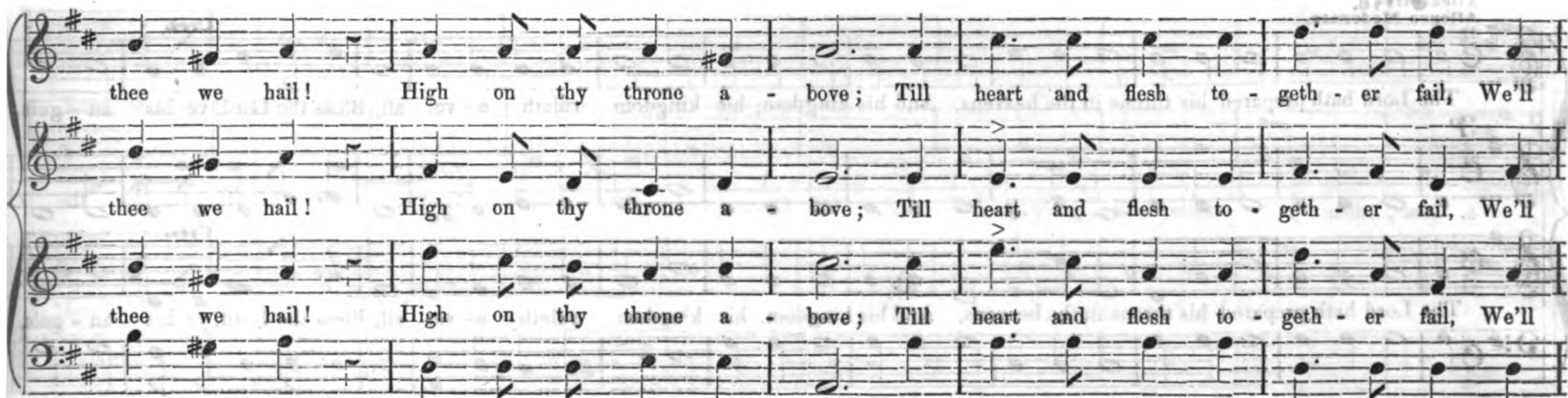
4. Come, then, ye saints, and grate - ful sing, Of Christ, our ris - en Lord ;..... Of Christ, the

*Tempo primo.*

e - ver - last - ing King, Of Christ, of Christ th'in - car - nate Word. 5. Hail! migh - ty Sa - viour,

“And now another week begins.” Concluded.

83

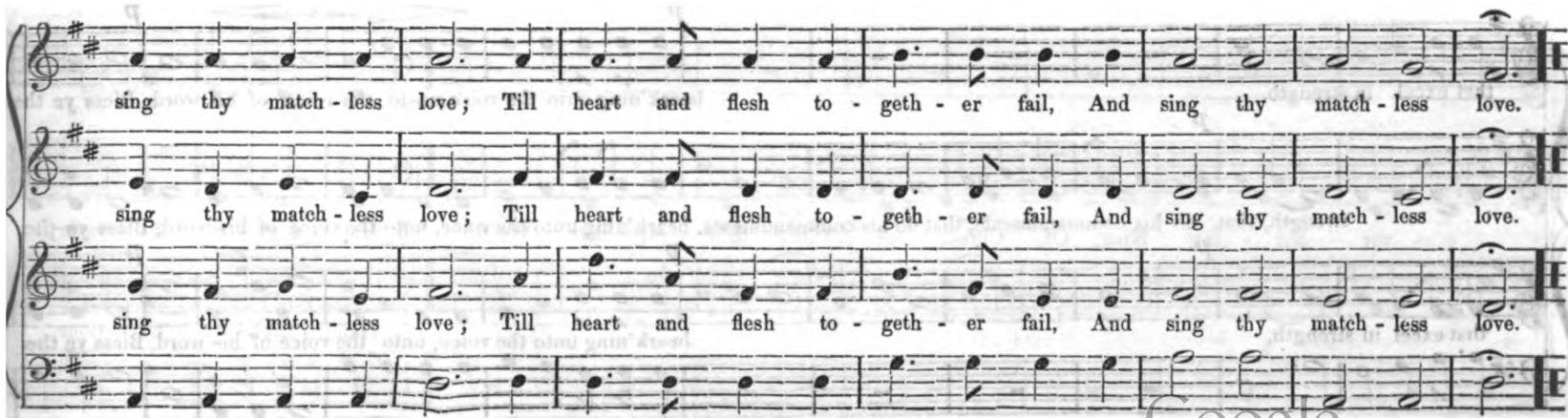


thee we hail! High on thy throne a - bove; Till heart and flesh to - geth - er fail, We'll

thee we hail! High on thy throne a - bove; Till heart and flesh to - geth - er fail, We'll

thee we hail! High on thy throne a - bove; Till heart and flesh to - geth - er fail, We'll

This musical system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below each vocal staff.



sing thy match - less love; Till heart and flesh to - geth - er fail, And sing thy match - less love.

sing thy match - less love; Till heart and flesh to - geth - er fail, And sing thy match - less love.

sing thy match - less love; Till heart and flesh to - geth - er fail, And sing thy match - less love.

This musical system also consists of four staves (three vocal and one piano). The lyrics continue from the first system. The piano part features a prominent bass line.

# "The Lord hath prepared his throne."

**116.**  
**Allegro Moderato.**

The Lord hath prepared his throne in the heavens, And his kingdom, his kingdom ruleth o - ver all, Bless the Lord, ye his an - gels,

*p*

The Lord hath prepared his throne in the heavens, And his kingdom, his kingdom ruleth o - ver all, Bless the Lord, ye his an - gels,

*Cres.*

that excel in strength,

*p*

strength, that do his commandments, that do his commandments, heark'ning unto the voice, unto the voice of his word, Bless ye the

*p*

that excel in strength,

*p*

heark'ning unto the voice, unto the voice of his word, Bless ye the

*p*



# "The Lord hath prepared his throne."

87

Lord, bless ye the Lord all ye his hosts; Ye min-is - ters of his that do his pleasure; Ye min-is - ters of his that do his pleasure,

Bless the Lord all his works in all pla - ces of his do - min - ion, Bless the Lord O my soul; Bless the Lord O my soul!

# "Lord dismiss us with thy Blessing."

*p* **Largo.**  $\text{♩} = 72.$

1. Lord dis - miss us with thy bless - ing, Fill our hearts with joy and peace! Let us each thy love pos - sess - ing,

1. Lord dis - miss us with thy bless - ing, Fill our hearts with joy and peace! Let us each thy love pos - sess - ing,

Tri - umph in re - deem - ing grace. O re - fresh us, O re - fresh us, Trav'ling thro' this wil - der - ness.

Tri - umph in re - deem - ing grace. O re - fresh us, O re - fresh us, Trav'ling thro' this wil - der - ness.

*p* **Cres.** **Dim.**

# “Lord dismiss us with thy Blessing.” Continued.

89

*mf* *Faster.*

2. Thanks we give, and ad - o - ra - tion, For thy gos - pel's joy - ful sound; May the fruits of thy sal - va - tion

*mf* *p*

2. Thanks we give, and ad - o - ra - tion, For thy gos - pel's joy - ful sound; May the fruits of thy sal - va - tion

*Cres.* *Dim.*

in our hearts and lives a - bound! May thy pre - sence with us e - - ver - more be found.

*p* *Cres.* *Dim.*

In our hearts and lives a - bound! May thy pre - sence, May thy pre - sence with us e - - ver - more be found.

# “Lord dismiss us with thy Blessing.” Concluded.

*pp* **Tempo primo.** *p*

3. Then when-e'er the sig-nal's giv-en, Us from earth to call a-way, Borne on an-gels' wings to hea-ven

3. Then when-e'er the sig-nal's giv-en, Us from earth to call a-way, Borne on an-gels' wings to hea-ven

*p* **Cres.** **Dim.**

Glad the sum-mons to o-bey; May we e-ver, May we e-ver Reign with Christ in end-less day.

Glad the sum-mons to o-bey; May we e-ver, May we e-ver Reign with Christ in end-less day.

# "The Lord is gracious."

91

Lento. 84.

*p* Solo.

The Lord is gracious and full of com - pas - sion slow ..... to

*p* Solo.

The Lord is gra - cious and full of com - pas - sion, Slow to an - ger, and of great

*p* Solo.

The Lord is gra - cious and full of com - pas - sion,

Slow ..... to an - ger, and of great mercy,

Solo.

The Lord is gracious and full of com - passion, Slow

an - ger, and of great mer - cy,

The Lord is good to all ..... And his ten - der

mer - cy,

The Lord is good to all, .....

and his ten - der

The Lord is good to all, .....

And his ten - der

..... to an - ger and of ..... great mer - cy,

The Lord, is good to all... and his ten - der,

der,



# “The Lord is gracious.” Continued.

*f* **Tutti.** >

mercies are o - ver all his works, All thy works shall praise thee O Lord, and thy saints..... shall

**Tutti.**

mercies are o - ver all his works; All thy works shall praise thee O Lord, and thy saints shall

**Tutti.**

mercies are o - ver all his works, All thy works shall praise thee O Lord, and thy saints..... shall

*p*

bless thee, They shall speak of the glo - ry of thy king - dom, And talk....

*p*

bless thee, They shall speak of the glo - ry of thy kingdom,

*p*

bless thee; They shall speak of the glo - - - - ry of thy kingdom and talk.....

*p*

They shall speak of the glo - ry of thy kingdom,

# “The Lord is gracious.” Continued.

93

of thy pow'r to make known to the sons of men, to make known to the sons of men his might - ty acts,

of thy power to make known to the sons of men his might - ty acts, and the glo - rious

of thy power, to make known to the sons of men, to make known to the sons of men, his might - ty acts,

and the glo - rious majes - ty of his ..... kingdom; thy kingdom is an

majes - ty, the glo - rious majes - ty of his ..... kingdom;

and the glo - rious majes - ty of his ..... kingdom, Thy kingdom is an év - er - lasting King : - - - - - dôm, an

*p* *Cres.* *f* *Allegro.* 138.

# "The Lord is gracious." Continued.

e - ver - lasting king - - - dom, an e - - - ver - last-ing kingdom;

Thy kingdom is an everlast-ing king - - - dom, an e - - - ver - last-ing

e - ver - last - ing king - - - dom, Thy kingdom is an e-ver-lasting king - - -

*mf* And thy do - min - ion, and thy do - min - ion en - dur-eth throughout all gen - e - ra tion;

kingdom;

Thy

- dom, and thy do - min - ion, And thy do - min - ion, en - dur-eth through - out all gen - e - ra - tion,

*mf*

# “The Lord is gracious.” Continued.

95

*f*

Thy kingdom is an e - ver - last - - - ing kingdom, And thy do - min - ion, and thy do -

kingdom is an e - ver-lasting kingdom; And thy do - min - ion,

*f*

Thy kingdom is an ev - er - last - ing king - dom; And .... thy do - min - ion, and thy do -

*f*

Thy kingdom is an e - ver-lasting king - - - - dom, And thy do - min - ion,

*fz*

- min - ion en - dur - - - - eth, en - dureth throughout

And thy do - minion en - dur - eth, en - dur - eth, en - dur - eth, en - dureth throughout

- min - ion, en - dureth, en - dureth, en - dur - eth, en - dureth throughout

And thy do - minion, en - dur - eth, en - dur - eth, en - dur - eth, en - dureth throughout

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# “The Lord is gracious.” Concluded.

all gen-e-ra-tion, And thy do-min-ion, And thy do-min-ion,  
 all gen-e-ra-tion, and thy do-min-ion, and thy do-min-ion en-dur-eth, en-  
 all gen-e-ra-tion, and thy do-min-ion, and thy do-min-ion en-  
 And thy do-min-ion, and thy do-min-ion en-dur-

en-dur-eth, en-dureth, en-dureth throughout all gen-e-ra-tion. *Adagio, dimin.*  
 -dur-eth, en-dur-eth, en-dur-eth, en-dureth throughout all gen-e-ra-tion. *Adagio, Dim.*  
 -dur-eth, en-dur-eth, en-dur-eth, en-dureth throughout all gen-e-ra-tion. *Adagio, Dim.*  
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